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any possible significance until after 1660, when the French spelling was specialized to dramatic purposes.

In discussing the attempts of England at classical drama, Mr. Lee states that: "Thomas Kyd turned aside, at the prompting of the Countess of Pembroke, . . . to supplement the countess's endeavours as a translator of Garnier into English" (p. 444). A few lines farther he speaks of Kyd's work on Garnier as "under her auspices." Evidence for this is not forthcoming. Kyd's version of Garnier's *Cornélie* was indeed dedicated to Lady Pembroke's aunt, the Countess of Sussex, but the pathetic tone of his own statements indicates anything but favorable recognition by the Countess of Pembroke.

Throughout his work, Mr. Lee seldom neglects an opportunity in any direction to make a case for French influence.¹² There are, however, certain possibilities, not strictly demonstrable but favorably regarded by many students of the period, which might have found serious recognition in his study. One of these lies in the cumulative creative energy of the group of literary aspirants gathered about Sidney and Spenser and their "*Areopagus*." Mr. Lee goes as far as anyone in his recognition of the *Areopagus* as a "literary club," even if he does surprise us by putting this London organization under the domination of Gabriel Harvey, then at Cambridge (p. 238). But he makes no attempt to extend the significance of such a coterie beyond the metrical experimentation noted in the Harvey-Spenser letters. In the same connection may be noted his disappointment (p. 128) in finding no Englishwoman to compare with Margaret of Navarre as a 'versatile benefactress of culture.' Both Lady Margaret Beaufort and Queen Elizabeth occur to him in vain. Yet it is possible to establish an attractive parallel between Margaret of France and the accomplished Lady Mary,—"Sidney's sister, Pembroke's mother,"—a parallel so close

that it carries more conviction than several which receive serious attention in the book. Another line of relationship which might have been developed with profit is that between Montaigne's *Essais* and Lord Bacon's experimental philosophy, as expressed in the *Novum Organum*.

In all its parts, Mr. Lee has given us an eminently interesting and readable book. His material seems always well in hand, his points are stated with engaging clearness, and his style is unusually vivid and pleasing to carry such a burden of matter. Under the circumstances such sentences as the following become conspicuous by contrast:—

"As scholars, Tudor England fell lamentably behind their French neighbors" (p. 18).

"Wyatt's fondness for irregular lines of Skeltonian brevity echo a French predilection to which Marot was no stranger" (p. 122).

"The octosyllabic couplets which Heywood chiefly . . . uses is the habitual metre of the French" (p. 374).

Undoubtedly the book is a valuable contribution to the comparative study of literature, and will carry its message to many cultured readers who have little to do with doctoral dissertations. It is a matter of genuine regret, however, that Mr. Lee did not direct his energies toward an unbiased estimate of foreign influences in the period, rather than hold this brief for France.

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Die Gotische Bibel herausgegeben von WILHELM STREITBERG. (Germanische Bibliothek. II. Abt.: Untersuchungen und Texte. 3. Bd.) Zweiter Teil. *Gotisch-Griechisch-Deutsches Wörterbuch*. Heidelberg, Carl Winters Universitätsbuchhandlung, 1910. 8vo., xvi + 180 pp.

This second part completes the new critical edition of the Gothic Bible, the first part of which was reviewed in *MLN*, 1909, pp. 181-183.

While intended "für die Zwecke des akademischen Unterrichts," this Gothic-Greek-German dictionary not only provides for the needs of the beginner, but will prove helpful to the advanced

¹² In this connection, the following quotation from p. 48 will be of interest to students of Shakespeare: "The porter in *Macbeth* (II, iii, 15) attests that the English tailor's habitual offense was that of 'stealing out of a French hose' (i. e. of slavishly copying French fashions)." It would be interesting to know Mr. Lee's authority for this gloss.

scholar as well. It was not meant to be complete in the sense of a dictionary containing a reference to every passage. Yet it probably may claim to be the most detailed Gothic dictionary that has appeared since the publication of Ernst Schulze's memorable *Gothisches Glossar* (Magdeburg, 1848). It is, moreover, a work on which the author has obviously bestowed a great deal of painstaking labor. Every page bears testimony to his endeavor to record the Gothic words as accurately as possible both as regards their form and their meaning. Ample references are given throughout not only to single passages of the Gothic text, but also to works like the author's *Got. Elementarbuch*, Paul's *Grundriss*, W. Schulze's *Griech. Lehnwörter im Gotischen*, etc. Emendations and conjectures are carefully noted. In these and other respects, this vocabulary somewhat approaches the character of a brief grammatical and philological commentary in alphabetical order.

The fact that the Greek parallels of the Gothic words are systematically recorded adds much to the value of the present work as compared with the current Gothic dictionaries. I for my part entirely agree with Streitberg in holding that for us the Greek text from which Ulfilas translated is the authoritative interpretation of his own version.

Ulfilas' interpretation of the Greek text, however, need not in every case coincide with that of modern interpreters, and it probably will become necessary in future to distinguish between the two (or, in other words, between the actual meaning of the Greek text and the way in which it was understood by Ulfilas) more carefully than has been the custom heretofore.

Take, f. i., the word *gakunds* *πεισμονή* (Gal. 58), interpreted generally (and so by Streitberg) as 'Überredung.' This (*i. e.*, persuasion) very likely is the meaning in which the word was used by S. Paul. But, as Bernhardt pointed out in his note to the passage in question, *πεισμονή* was interpreted by Ulfilas as 'obedience.' Two circumstances serve to prove Bernhardt's contention. The one is that *πεισμονή* is immediately preceded in v. 7 by *πειθεσθαι*, Goth. *ufhausjan*, *i. e.*, 'to obey.' It is only natural that—not only by Ulfilas but also by other ancient interpreters—the word *πεισμονή* should have been connected

with *πειθεσθαι*. The other is that *ga-kunds* in Gothic obviously belongs to the verb *ga-kunnan* 'to obey.' It becomes clear, then, that *ga-kunds* is identical with the noun *ga-kunþs* (Dat. *ga-kunþai*, Luc. 3, 23). The latter, according to Streitberg "überträgt unklarer Weise ἀρχόμενος." It can hardly be doubted, however, that Bernhardt here too has interpreted the Gothic phrase correctly as 'unter Gehorsam.' Another instance in which Streitberg might have acknowledged a difference between Ulfilas' conception of the Greek text and that of modern interpreters is that of *ana-kaurjan* "*ἐπιβαρεῖν* beschweren," II. Cor. 2, 5. Here, it seems to me, the meaning recorded by Streitberg is probably correct so far as the Gothic is concerned. It should have been pointed out, however, either in a note to the text or in the vocabulary that the passage has been interpreted in various ways. May be that Ulfilas construed *ἐπιβαρῶ* with the following *πάντας ὑμᾶς* so as to interpret—wrongly—like Luther "auf dass ich nicht euch alle beschwere"; or that he took *πάντας ὑμᾶς* as the object of *λελύπηκεν* and understood *ἵνα μὴ ἐπιβαρῶ* with deWette (*i. e.*, de Wette's earlier version, cf. Bernhardt) "um ihn nicht zu sehr zu beschweren." As Streitberg in his text has a comma after *ἐπιβαρῶ*, he seems to ascribe to Ulfilas the latter interpretation. What S. Paul had in mind, apparently, was something different. De Wette's final version (4. ed., 1858) of *ἵνα μὴ ἐπιβαρῶ* was "damit ich nicht zu viel sage," and this translation is at present pretty generally accepted (*e. g.*, in the revised English version "that I press not too heavily"; in the revised Luther version "auf dass ich nicht zu viel sage"; cp. also Weizsäcker, *Das N. T.*, "damit ich nicht zu viel tue"). It is hardly possible to ascribe the latter meaning to Goth. *anakaurjan*.

There is no difficulty in interpreting the word *andbahtida* II Cor. 3, 3. Here the meaning of the verb *and-bahtjan*, however, is not 'leisten' (as given in Streitberg's dictionary), but 'besorgen.'

I find no occasion for criticism in reference to the formal side (*i. e.*, the transcription of the Gothic words, etc.) of this dictionary, except perhaps with regard to the fact that a distinction has been made between short and long *u* in genuine Gothic words but not in foreign words. If *ūta*,

jūs receive a macron, why not *Iūdaius*, *Iūdas*, *Jūstus*, etc.? This, of course, is rather a subordinate matter.

This second part of Streithberg's *Got. Bibel* is accompanied by a brief Supplement to the first part, giving (pp. ix-xiv) an account of the newly found Giessen Fragments of Ulphilas' translation. While not adding any new word to the Gothic vocabulary, the two fragments have thrown new light on the history of the Gothic text, for the reason that they turned out to be remnants of a Gothic-Latin parallel edition of the Bible.

In the preface, Prof. Streithberg expresses the hope that he may be able to compile at a later date a complete Gothic dictionary, embodying every form actually found in the Gothic text. Grateful then as we are for the present book, we take it for granted that we may regard it only as an instalment toward the future more comprehensive work.

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RECENT LITERATURE ON FRENCH ROMANTICISM

PAUL LAFOND, *L'Aube romantique: Jules de Rességuier et ses amis . . .* Paris, Mercure de France, 1910. 354 pp.

LÉON SÉCHÉ, *Muses romantiques: Delphine Gay, —Mad. de Girardin,—dans ses rapports avec Lamartine, Victor Hugo, Balzac, Rachel, J. Sandeau, Dumas, Eug. Sue et George Sand* (Documents inédits). Paris, Mercure de France, 1910. 338 pp.

ALPHONSE SÉCHÉ ET JULES BERTAUT, *Au Temps du Romantisme, Etudes pittoresques et littéraires*. Paris, Sansot & Cie., 1909. 259 pp.

Correspondance entre Victor Hugo et Paul Meurice. Préface de JULES CLARETIE. Paris, Charpentier, 1909. 484 pp.

All these volumes will help materially the student of the various periods of French Romanticism; they testify to the non-abating interest in that fascinating epoch.

Regarding the first mentioned we need not enter

into many details. The name of Jules de Rességuier (born 1788) is usually associated with that of Ulrich Guttinger (born 1785); they are the two "frères aînés" of Romanticism. The first's most famous volume of verses, *Tableaux poétiques* (1827) appeared one year before the *Orientales*. But Rességuier never moved forward with his ideas like Hugo; he remained to the end (1862) the faithful royalist and catholic of before 1830. Moreover, it is more the man than the writer who is playing an important part in literary history.

All that need be said about J. de R. has been ably summarized by Lafond in his *Préface* of 47 pages. The book itself consists of letters addressed to various important poets and writers; as such they present no great interest, but they may be very useful documents. Especially valuable are the numerous letters regarding the *Académie des jeux floraux de Toulouse*. About 70 pages of good explanatory notes are given at the end of the volume.

M. Léon Séché has been for years diligently searching libraries, archives, and private correspondences to give us a vivid picture of the period of Romanticism. For those especially who work away from Paris, his books contain treasures of information. M. Séché has spoken of Delphine Gay, "la muse de la patrie," in previous works (e. g., in his *Cénacle de la Muse française*). Here he deals especially with her relations with Lamartine, Balzac and Rachel. It suffices to say that scholars will find the book indispensable.

In the first essay of *Autour du Romantisme*, the authors, Alphonse Séché (the son of Léon Séché) and Jules Bertaut, revive a character long since forgotten, the *Vicomte d'Arlincourt*. He was quite famous in the early days of Romanticism, and a good sample of a whole class of literary adventurers. As a help to understanding the times such an essay on d'Arlincourt is by no means futile. At the same time, students of Balzac will find it useful, as the Vicomte is quite frequently alluded to by the characters in the *Comédie humaine*. Other essays are: *Alfred de Vigny, auteur dramatique*; *Le rôle des femmes dans la vie de Lamartine* (not much that is new, but a good summary of recent investigations regarding Lamartine's life, especially Mad. Emile Ollivier's